

American
Sculpture:
Gifts of
Howard
and Jean
Lipman



As we celebrate the 50th Anniversary of the Whitney Museum of American Art, and review past and present accomplishments, it is clear that patronage has played a crucial role in the achievement of the Museum's objectives. Since Gertrude Vanderbilt Whitney herself, no one associated with the Whitney Museum has displayed more devotion to American art than Howard and Jean Lipman. Besides the responsibilities of family and profession, their energies have been dedicated to supporting artists and assisting the Museum in recognizing, preserving, and presenting the art of our time.

Throughout their lives, the Lipmans have been involved in activities related to American art. When Frederic Fairchild Sherman, founder, owner, and editor of *Art in America*, died in 1940, Jean (at that time assistant editor) and Howard bought the magazine from Sherman's widow. From 1940 until 1970, Jean was editor of the magazine which became, under the subsequent ownership of Lee A. Ault and then John Hay Whitney, the liveliest forum for the presentation and discussion of American art.

Howard and Jean also established one of the finest collections of American folk art. In 1950 they sold the entire collection to Stephen Clark and it is now the core of the collection at the New York State Historical Association at Cooperstown. After that, they became active collectors of contemporary art.

In the course of their involvement with contemporary art, Howard and Jean developed close friendships with many artists, particularly Alexander Calder, David Smith, Louise Nevelson, and Lucas Samaras. Numerous other sculptors working during the past thirty years were first encouraged by Howard's attention to their work, a reflection of his enthusiasm as a sculptor before he began his business career. His association with artists, and his realization that the documents and ephemera of their lives would be lost unless some formal means were established to retrieve this seemingly peripheral material, led him to become an early trustee of the Archives of American Art in 1954, and later its president. This organization became a branch of the Smithsonian Institution, and today it is the major repository for the documentary history of American art.

This exhibition recognizes patronage as a vital force in the life of a museum. It demonstrates the impact on the Whitney Museum of Howard and Jean Lipman's dedication to American art. Their concern for preserving the proper relationship between patron, artist, art, and the museum assures them a significant place in the history of twentieth-century American art.

I have worked with the Lipmans during the most rewarding period of my own life, and it is a great personal pleasure to be the spokesman who thanks them on this occasion on behalf of the hundreds of artists and the vast public who benefit from their knowledge and judgment.

Tom Armstrong
Director

I remember the first time I became aware of the name of Lipman. Back in the days of the 54th Street Whitney, I used to wander over from the Modern to see what was up. As I walked through the galleries, I was struck by the amount of first-rate sculpture. Every time I looked at a label, it read: "Gift of the Howard and Jean Lipman Foundation." The mystery was—Howard was yet to be chairman of the board—who was the possessor of this discriminating eye? That was not so many years ago, and it showed my ignorance at the time, but an ignorance I am glad to say I have more than made up for. Howard and Jean are now fast friends of mine, their discerning eyes still discerning, but enriched with a personal contact so necessary to those of us who love art.

Our friendship ripened naturally when we found ourselves neighbors in Connecticut. We even discovered one day we had bought identical pieces by Robert Morris. Of course, mine looked far

better in my field than the Lipmans' did in theirs. We decided that great minds, etc., etc.

The envy I used to feel for their collection faded over time into simple respect and admiration, not only for their choices in an area so identical to my own interests, but for their decision to donate the major part of their collection to the American public. That takes a selfless courage given to few.

It is, at the very least, unique to find in one spot the top selection—well, nearly always the top—of American sculpture.

Howard and I disagree from time to time. Howard has made mistakes—what collector has not?—and I am not about to discuss them as long as he reciprocates; nevertheless, where but at the Whitney this month can the art-going public see a nearly total coverage of American sculpture of today? It is a lesson to museums and collectors all over the country.

Our system of art patronage works: American sculpture is good. The Lipmans have a good collection. They have given it to a good museum.

Philip Johnson

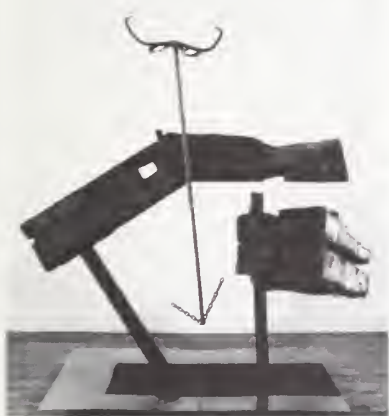
Checklist

Unless otherwise indicated, all works are Gifts of the Howard and Jean Lipman Foundation, Inc. Works in the exhibition are marked by an asterisk. Dimensions are in inches, height preceding width, preceding depth.

Peter Agostini (b. 1913)
The Clothesline, 1960
Bronze, 63 x 63 x 25. 66.133

Stephen Antonakos (b. 1926)
**Marie's First Neon*, 1965
Neon tubing and enamel-coated aluminum, 44 x 48 x 48. 66.9

Richard Artschwager (b. 1924)
**Description of Table*, 1964
Formica, 26¼ x 32 x 32. 66.48



Mark di Suvero, *New York Dawn* (for Lorca), 1965.

Ruth Asawa (b. 1926)
Number 1—1955
Brass and iron wire, 60 x 67½ x 15
Gift of Howard W. Lipman, 63.38

George Baker (b. 1931)
Dome—632, 1963
Bronze, 14¼ x 13½ x 11¼. 66.13

Jerry Ballaine (b. 1934)
H. © Hardart, Number 2, 1968
Plastic and lacquer, 46 x 46 x 8. 68.51

Robert Bart (1923–1979)
Untitled, 1965
Aluminum alloy, 67 x 67 x 72
Gift of Howard and Jean Lipman, 65.79

Dan Basen (b. 1939)
Sardine Cans, 1964
Glass, metal, and wood, 17½ x 13½ x 2¼. 66.14

Leonard Baskin (b. 1922)
Poet Laureate, 1956
Bronze, 9¼ x 13 x 6
Gift of Howard and Jean Lipman, 75.34

**Owl*, 1960
Bronze, 20½ x 16¾ x 14¼
Gift of Howard and Jean Lipman, 75.33

Larry Bell (b. 1939)
**Elipse*, 1965
Glass and chrome-plated brass, 14¼ x 14¼ x 14¼
Gift of Howard and Jean Lipman, 65.94

**Untitled*, 1966–67
Glass and chrome-plated brass, 20 x 20 x 20
Promised Gift of Howard and Jean Lipman

Fletcher Benton (b. 1931)
Stainless Steel "M," 1972
Motor, plexiglas, and stainless steel, 35 x 26 x 5. 73.20

Tony Berlant (b. 1941)
The Apple House, 1967
Painted tin and wood, 15½ x 10¼ x 14¼. 68.41

Varujan Boghosian (b. 1926)
Night and Day (Orpheus and Pluto), 1963
Nails and wood, 12 x 12 x 7¼. 66.15



Alexander Calder, *Wire Sculpture by Calder*, 1928.

Roger Bolomey (b. 1918)
Hoboken, Number 7, 1963
 Polyurethane and wood, 62½ x 47 x 9
 66.16

James Byars (b. 1932)
Untitled, 1960
 Granite, 9 x 6½ x 6. 66.17

Alexander Calder (1898–1976)
Woman, 1926
 Wood, 24 x 6½ x 6
 Gift of Howard and Jean Lipman, 75.27

* *Wire Sculpture by Calder* (sign for Weyhe Gallery exhibition), 1928
 Wire, 49½ x 26 x 6
 Gift of Howard and Jean Lipman, 72.168

* *Double Cat*, 1930
 Wood, 7 x 51 x 4¼. 69.256

* *Old Bull*, 1930
 Sheet brass, 9 x 18 x 2¼. 69.257

* *The Handstand*, 1931
 Ink on paper, 22¾ x 30¾
 Promised Gift of Howard and Jean Lipman

* *Juggler with Ball*, 1931
 Ink on paper, 22¾ x 30¾
 Promised Gift of Howard and Jean Lipman

* *The Pistil*, 1931
 Wire and brass on wood base,
 40 x 12¾ x 12¾. 70.12

* *Tumbler on Swing*, 1931
 Ink on paper, 30¾ x 22¾
 Promised Gift of Howard and Jean Lipman

* *Le Dompteur et Ses Fauves*, 1932
 Ink on paper, 21¼ x 20¾
 Promised Gift of Howard and Jean Lipman

* *Half-circle, Quarter-circle and Sphere*, 1932
 Metal, wire, and motor, 78¼ x 24 x 13¾. 69.258

* *On the High Wire*, 1932
 Ink on paper, 20½ x 24¾
 Promised Gift of Howard and Jean Lipman

* *Two Acrobats*, 1932
 Ink on paper (drawings on both sides), 21½ x 29½
 Promised Gift of Howard and Jean Lipman

* *Cage within a Cage*, 1939
 Metal, wood, and string, 37½ x 58¾ x 21. 75.23

* *Snake on a Post*, 1944, cast 1969
 Bronze, 24 x 32 x 12. 70.3

* *Sea Scape*, 1947
 Metal, string, and wood, 36½ x 60 x 21. 72.120

* *Bifurcated Tower*, 1950
 Painted metal and wire, 58 x 72 x 53
 73.31

* *The Arches*, 1959
 Painted steel plate, approximately 96 high
 Collection of Howard and Jean Lipman; on extended loan

* *Dots and Dashes*, 1959
 Metal and wire, 42 x 60
 Collection of Howard and Jean Lipman; on extended loan

* *Indian Feathers*, 1969
 Painted aluminum sheet and stainless steel rods, 136¾ x 91 x 63. 69.260

* *The Red Nose*, 1969
 Color lithograph, 29¾ x 42¾
 Promised Gift of Howard and Jean Lipman

* *Big Bug*, 1970
 Gouache on paper, 29 x 43
 Promised Gift of Howard and Jean Lipman

Cover Design, 1971
 Gouache on paper, 11¾ x 11¾
 Gift of Howard and Jean Lipman, 72.53

* *Glacier with Coloured Petals*, 1971
 Tapestry, 66 x 93½. 71.220

* *Les Masques*, 1971
 Tapestry, 63½ x 97¼. 74.93

Four Black Dots, 1974
 Gouache on paper, 29½ x 43. 74.94

Alexander Stirling Calder
 (1870–1945)
Laughing Boy, 1910
 Bronze, 15½ x 8 x 9¼
 Gift of Howard and Jean Lipman, 75.43

John Chamberlain (b. 1927)
Jim, 1962
 Welded automobile metals,
 31 high
 Promised Gift of Howard and Jean Lipman

* *Untitled*, 1963
 Welded automobile metals,
 31 x 37½ x 28. 66.18

Chryssa (b. 1933)

**Fragment for the "Gates to Times Square,"* 1966

Neon and plexiglas, 81 x 34½ x 27½

Gift of Howard and Jean Lipman, 66.135

Bruce Conner (b. 1933)

**Medusa*, 1960

Cardboard, hair, nylon, wax, and wood, 10¾ x 11 x 22¼. 66.19

Joseph Cornell (1903–1972)

**Sun Box*, 1960

Construction: enclosed box, 10⅞ x 15¼ x 3½

Promised Gift of Howard and Jean Lipman

**Custodian—M.M.*, 1962

Construction: enclosed box, 16½ x 10½ x 4½

Promised Gift of Howard and Jean Lipman



Robert Morris, *Untitled*, 1966.

Tony DeLap (b. 1927)

Mud Hut, 1964

Glass, plexiglas, and stainless steel, 15 x 15 x 4. 66.20

Walter De Maria (b. 1935)

**Blue Glass for Cornell*, 1966

Glass and steel, 15¾ x 10¾ x 7½. 66.136

**Bronze Column*, 1966

Bronze and stainless steel, 54 x 3 x 3

Gift of Howard and Jean Lipman, 78.79

Niki de Saint Phalle (b. 1930)

**Black Venus*, 1967

Painted polyester, 110 x 35 x 24. 68.73

Guy Dill (b. 1946)

**"This Looks Like the Work of the Algonquin,"* 1973

Concrete, glass, and steel, 64 x 77 x 87½. 74.4

Mark di Suvero (b. 1933)

**Untitled*, 1964

Painted steel and wood, 39½ x 46 x 32

Promised Gift of Howard and Jean Lipman

**New York Dawn (for Lorca)*, 1965

Iron, steel, and wood, 78 x 74 x 50. 66.52

John E. Drummer (b. 1935)

Mutation by Corrosion, 1960

Painted wood and metal on plywood, 82 x 83¾

Gift of Howard W. Lipman, 63.2

Ludvik Durchanek (b. 1902)

Auntie 1959–60

Nickel, 29½ x 16 x 19. 66.21

Robert Engman (b. 1927)

**Construction*, 1960

Muntz metal, 18½ x 24 x 31½. 66.22

Herbert Ferber (b. 1906)

**The Sun, the Moon, and the Stars II*, 1956

Brass, 71 x 46 x 10¼. 65.74

Dan Flavin (b. 1933)

**Untitled*, 1966

Fluorescent lights, 96 x 21 x 3½

Gift of Howard and Jean Lipman, 71.214

Charles Frazier (b. 1930)

Sweetheart, 1963

Lacquer and wood, 16¾ x 12¼ x 8½. 66.23

James Gill (b. 1934)

Woman in Brown Car, Number 1, 1963

Bronze, enamel, and plexiglas, 5 x 8¾ x 7. 66.24

John Goodyear (b. 1930)

Diagonal Construction, 1964

Enamel and wood, 34 x 34. 66.25

Robert Graham (b. 1938)

**Beach Party*, 1966

Mixed media, 20 x 20 x 10

Promised Gift of Howard and Jean Lipman

Untitled, 1968

Balsa wood, plexiglas, and wax, 12 x 30 x 15. 69.56

Nancy Grossman (b. 1940)

**Head*, 1968

Epoxy, leather, and wood, 16¼ x 6½ x 8½. 68.81

Robert Grosvenor (b. 1937)

Tenerife, 1966

Fiberglass, lacquer, plywood, and steel, 66 x 276 x 6¾. 67.51



Roy Lichtenstein, *Gold Fish Bowl*, 1977.

Roy Gussow (b. 1918)
Two Forms 9—12—66, 1966
Stainless steel, 15 x 18½ x 21
Gift of Howard and Jean Lipman, 67.6

Raoul Hague (b. 1905)
Figure in Elm, 1948
Elm wood, 48½ x 14 x 14. 66.26

Tom Hardy (b. 1921)
Porcupine, 1955
Brass, nickel-silver, and steel wire, 15
x 14½ x 37¾. 60.57

Duayne Hatchett (b. 1925)
Solstice, 1967
Aluminum, 63¾ x 117¼ x 36. 67.25

Edward Higgins (b. 1930)
Manifold, Number 2, 1960
Steel and plaster, 34½ x 15½ x 24
66.27

Robert Indiana (b. 1928)
**Mate*, 1960–62
Metal, paint, and wood, 41 x 12½ x
12¾. 66.28

**Love*, 1968
Aluminum, 12 x 12 x 6. 68.71

Robert Irwin (b. 1928)
**No Title*, 1966–67
Painted aluminum, 48 in diameter, 15
deep. 68.42

Jasper Johns (b. 1930)
**Bread*, 1969
Lead relief, 22¾ x 16¾. 69.86

**The Critic Smiles*, 1969
Lead relief, 22¾ x 16¾. 69.85

**Lightbulb*, 1969
Lead relief, 38¾ x 16¾. 69.87

Donald Judd (b. 1928)
**Untitled*, 1965
Aluminum and anodized aluminum,
8¼ x 253 x 8¼. 66.53

Untitled, 1965
Painted aluminum, 5¼ x 74¾ x 5¼
Promised Gift of Howard and
Jean Lipman

**Untitled*, 1966
Painted cold-rolled steel, 48 x 120
x 120
Gift of Howard and Jean Lipman, 72.7

Untitled, 1968
Plexiglas and stainless steel,
33 x 68 x 48. 68.36

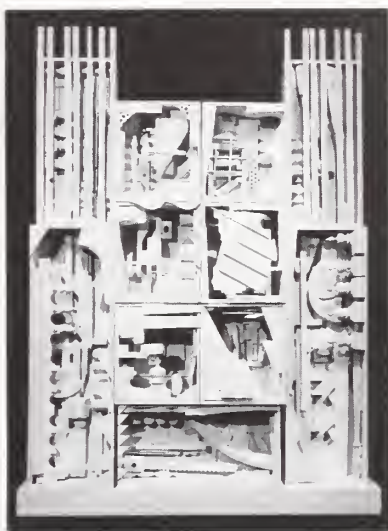
Craig Kauffman (b. 1932)
Untitled, 1966
Plastic and plexiglas, 77 x 38½ x 3
67.26

James Kearns (b. 1924)
Ben Shahn, 1957–58
Bronze, 10 x 10 x 9¾. 60.58

Ellsworth Kelly (b. 1923)
**Whites*, 1963
Painted aluminum, 23 x 70½ x 105½
68.47

Edward Kienholz (b. 1927)
**The Wait*, 1964–65
‘Tableau’ epoxy, glass, wood, and
found objects; 80 x 148 x 78. 66.49

Frederick Kiesler (1896–1965)
**Bone II*, 1963
Bronze, wood, concrete, and gold
leaf, 89 x 11 x 17
Promised Gift of Howard and
Jean Lipman



Louise Nevelson, *Dawn's Wedding Chapel II*, 1959. Not in exhibition. Will be included in "Louise Nevelson: Atmospheres and Environments" at the Whitney Museum, May 27–September 14, 1980.

**Landscape: The Saviour Has Risen*, 1964
Bronze, glass, granite, and plastic,
57½ x 49 x 35½. 66.50

William King (b. 1925)
The Italian Straw Hat, 1956
Bronze, 31½ x 7 x 3¾. 66.29

Joseph Konzal (b. 1905)
Gladiator, 1965
Painted steel, 34¾ x 26½ x 14. 66.30

Stanley Landsman (b. 1930)
**Theseus and Ariadne*, 1968
Electric circuitry, glass, and wood,
75½ x 54½ x 24. 68.27

Ibram Lassaw (b. 1913)
**Enactment*, 1961
Brass, copper, nickel-silver, and
steel, 25 x 19 x 7¾
Gift of Howard and Jean Lipman, 69.92

Les Levine (b. 1935)
Star Machine, 1966
Plastic and steel, 84½ x 120 x 87
68.39

Sol LeWitt (b. 1928)
**Untitled Cube (6)*, 1968
Painted steel, 15¼ x 15¼ x 15¼
68.45

Roy Lichtenstein (b. 1923)
**Modern Sculpture with Velvet Rope*, 1968
Brass and velvet rope, 83¾ x 26 x 15
69.1

**Gold Fish Bowl*, 1977
Painted bronze with patina, 77½ x
25½ x 18¼. 77.66

Ronald Mallory (b. 1935)
Untitled, 1966
Contained mercury and lucite, 25 x
24¾ x 3¾. 66.93

John McCracken (b. 1934)
Violet Block in Two Parts, 1966
 Fiberglass, lacquer, and plywood, 24 x 36 x 45. 66.92

Robert Morris (b. 1931)

* *Untitled*, 1965
 Painted plywood, ball of cord, and wire brush, 30 x 96 x 3½
 Promised Gift of Howard and Jean Lipman

* *Untitled* (L-beams), 1965
 Stainless steel: three beams, each 96 x 96 x 24
 Gift of Howard and Jean Lipman, 76.29

* *Untitled*, 1966
 Reinforced fiberglass and polyester resin, 36 x 48 x 90. 66.54

* *Felt*, 1967–68
 Half-inch felt, variable dimensions
 69.23

Louise Nevelson (b. 1900)
Dawn's Wedding Chapel II, 1959
 Painted wood, 116 x 83½ x 10½
 70.68

* *Transparent Sculpture VI*, 1967–68
 Plexiglas, 19 x 20 x 8. 68.48

* *Night—Focus—Dawn*, 1969
 Painted wood, 102 x 117 x 14
 Gift of Howard and Jean Lipman, 69.73

* *Moon Gardenscape XIV*, 1969–77
 Painted wood, 69 x 94 x 6
 Gift of the American Art Foundation and the Howard and Jean Lipman Foundation, Inc., 78.3

* *Untitled*, 1972
 Paper collage, 34¾ x 29
 Promised Gift of Howard and Jean Lipman

* *Untitled*, 1972
 Paper collage, 37 x 27
 Promised Gift of Howard and Jean Lipman

* *Untitled*, 1972
 Paper collage, 37 x 27
 Promised Gift of Howard and Jean Lipman

* *Untitled*, 1974
 Paper collage with metallic paper, 27¾ x 22¼
 Promised Gift of Howard and Jean Lipman

Costantino Nivola (b. 1911)
Two Dreaming the Same Dream, 1962
 Terra-cotta, 3 x 7 x 5. 66.47

Bed, 1963
 Terra-cotta, 4¼ x 5 x 6¾. 66.31

Plaque Number 21 from Series "Gods and Humans," 1963
 Terra-cotta, 15 x 15 x 1½. 66.32

Isamu Noguchi (b. 1904)
Work Sheets for Sculpture, 1945
 Pencil on graph paper with cutouts, 17 x 22. 74.46

* *The Gunas*, c. 1948
 Tennessee marble, 73¼ x 26½ x 25½
 75.18

* *Celebration*, 1954
 Bronze, 17 high
 Promised Gift of Howard and Jean Lipman

* *Endless Coupling*, 1957
 Iron, 96 high
 Gift of Howard and Jean Lipman, 78.72

* *Woman*, 1957
 Metal and wood, 14½ high, 67 high with base
 Promised Gift of Howard and Jean Lipman

* *Pretty Girl*, 1965
 White marble, 17 high
 Promised Gift of Howard and Jean Lipman

Gjora Novak (b. 1934)
April Strolling, 1965
 Clay, 19¾ x 19¾ x 19¾. 66.51

Claes Oldenburg (b. 1929)
 * *The Black Girdle*, 1961
 Plaster and paint, 41 x 44
 Promised Gift of Howard and Jean Lipman

* *The White Slip*, 1961
 Plaster and paint, 41 x 20
 Promised Gift of Howard and Jean Lipman

* *Dorneyer Mixer*, 1965
 Vinyl, wood, and kapok, 32 x 20 x 12½. 66.55

* *Ice Bag—Scale C*, 1971
 Fiberglass, lacquer, nylon, steel, and motor; 138 high, 160 in diameter
 72.4



Isamu Noguchi, *Endless Coupling*, 1957.



Claes Oldenburg, *Dormeyer Mixer*, 1965.

The (Olen) Orr (b. 1939)
The Original Bags, 1969
 Paper bags and polyester, 62½ x 22 x 11¼. 69.22

Alfonso Ossorio (b. 1916)
Between, 1963
 Assemblage on composition board, 48 x 48
 Gift of Howard and Jean Lipman, 65.95

Anthony Padovano (b. 1933)
Spherical Division I, 1963
 Iron and steel, 33 x 38¼ x 17¾. 66.33

Luis Perelman (b. 1942)
Untitled, from the Series "Industrial Petrification," 1964
 Polyester resin and found objects, 12½ x 9¼ x 4½. 66.34

Kenneth Price (b. 1935)
S. L. Green, 1963
 Painted clay, 9½ x 10½ x 10½. 66.35

Sam Richardson (b. 1934)
It's a Cold Day on That Guy's Beach, 1968
 Fiberglass, plastic, and lacquer, 13 x 12 x 12. 68.43

George Rickey (b. 1907)
Two Lines—Eighteen Feet, 1965
 Stainless steel, 224 x 33½ x 33½
 50th Anniversary Gift of Howard and Jean Lipman, 79.51

Charles Ross (b. 1937)
Cube Stack, 1968
 Plastic and mineral oil, 69 x 16½ x 16½. 69.24

Lucas Samaras (b. 1936)
Untitled Box No. 3, 1963
 Pins, rope, stuffed bird, and wood, 24½ x 11½ x 10¼. 66.36

**Box #41*, 1965
 Wood covered with yarn, 17¼ x 13¾ x 38
 Gift of Howard and Jean Lipman, 77.81

**Box #42*, 1965
 Mixed media, 9¾ x 14½ x 10⅞
 Gift of Howard and Jean Lipman, 74.97

**Dinner #15*, 1965
 Mixed media, 8½ high, 12 in diameter
 Gift of Howard and Jean Lipman, 74.98

**Box #56*, 1966
 Mixed media, 12¼ x 2¼ x 12¼
 Gift of Howard and Jean Lipman, 79.52

**Large Drawing #38*, 1966
 Colored pencil and pencil on paper, 17 x 14
 Promised Gift of Howard and Jean Lipman

**Large Drawing #39*, 1966
 Colored pencil and pencil on paper, 17 x 14
 Promised Gift of Howard and Jean Lipman

**Skull @ Milky Way*, 1966
 X-ray photograph and pins, 28⅞ x 24⅞ x 3½
 Promised Gift of Howard and Jean Lipman

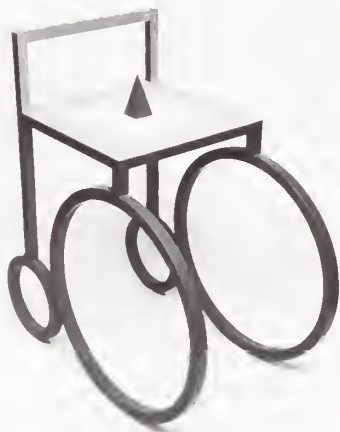
Book, 1968
 Serigraph and assemblage, 10 x 10 x 2½. 69.96

**Chair Transformation Number 6*, 1969–70
 Brass, string, wire, and wool, 33½ x 12 x 12. 70.1570

**Chair Transformation Number 8*, 1969–70
 Plaster, cloth, wire, and tin foil, 32½ x 22 x 22. 70.1571

**Chair Transformation Number 10A*, 1969–70
 Formica, wood, and wool, 38 x 20 x 20. 70.1572

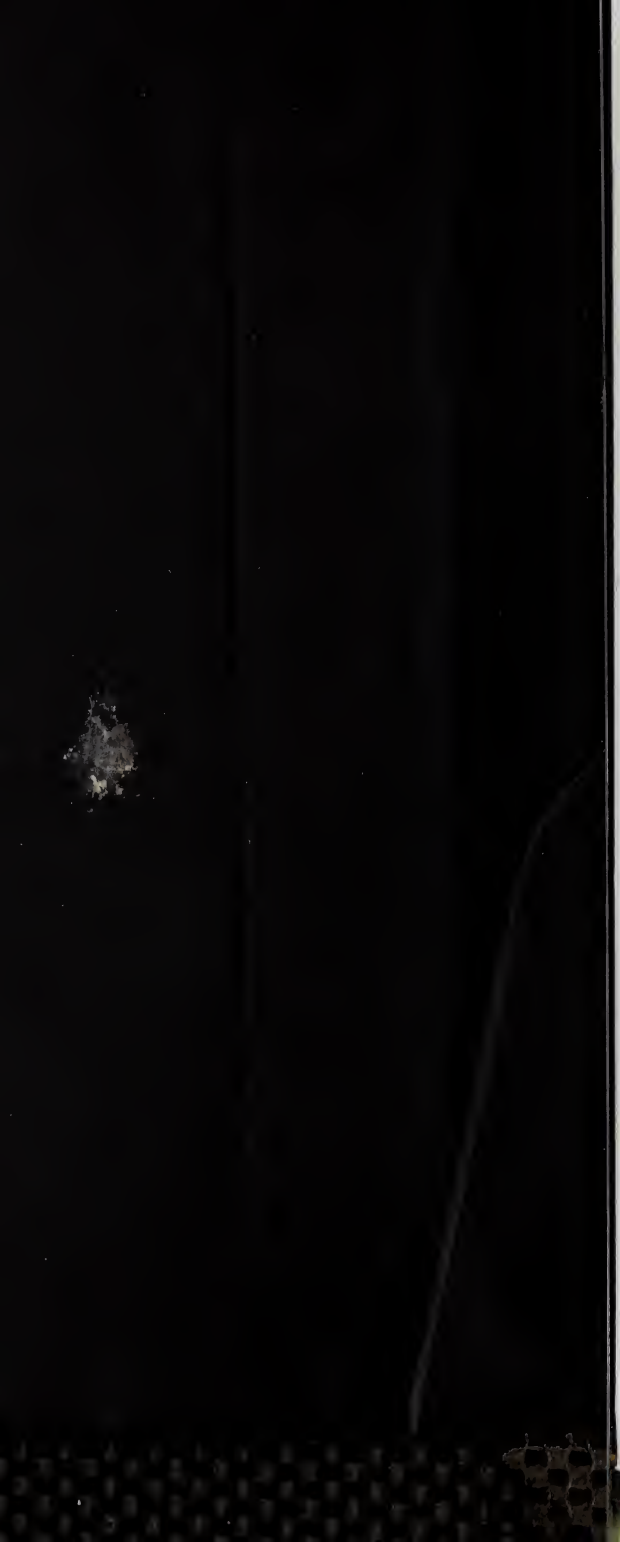
**Chair Transformation Number 12*, 1969–70
 Synthetic polymer on wood, 41½ x 36 x 13. 70.1573



Lucas Samaras, *Chair Transformation Number 16*, 1969–70.

**Chair Transformation Number 16*, 1969–70
 Synthetic polymer on wood, 30 x 15 x 28. 70.1574

**Chair Transformation Number 25A*, 1969–70
 Plastic and wire, 42 x 20 x 22
 70.1575



Fred Sandback (b. 1943)
Four Unit Untitled, 1968
 Elastic cord and painted steel rod, 69 x 14 x 7. 68.30

Alan Saret (b. 1944)
 **True Jungle: Canopy Forest*, 1968
 Painted wire, dimensions variable 69.7

Julius Schmidt (b. 1923)
Untitled, 1961
 Iron, 18½ x 29 x 19¼. 66.38

John Scholl (1827–1917)
Flowering Circle, c. 1907–17
 Painted wood, 77 x 22 x 22. 68.22

James Seawright (b. 1936)
 **Searcher*, 1966
 Metal, plastic, and electronic parts, 53¾ x 20 x 20. 66.137

George Segal (b. 1924)
 **The Bus Station*, 1965
 Plaster, plastic, wood, and metal:
 figure 53 high, two panels 78 x 48
 and 78 x 24, overhead box
 18¼ x 56¼
 Promised Gift of Howard and
 Jean Lipman

Jason Seley (b. 1919)
The Anatomy Lesson, 1962
 Chrome-plated steel, 27¼ x 51¼ x 21½. 66.39

Richard Serra (b. 1939)
 **Prop*, 1968
 Lead antimony: sheet 60 x 60, pole 96
 high. 69.20

David Smith (1906–1965)
 **Tank Totem #5*, 1955–56
 Steel, 96¾ x 52 x 15
 Collection of Howard and Jean
 Lipman; on extended loan

**Untitled*, 1960
 Air brush on paper, 17½ x 11½
 Promised Gift of Howard and
 Jean Lipman

**Sketch for "Lectern Sentinel,"* 1961
 Oil and pencil on paper, 11½ x 8½
 Promised Gift of Howard and
 Jean Lipman

Untitled, 1963
 Oil on paper, 26 x 20
 Gift of Howard and Jean Lipman, 75.29

**Cubi XXI*, 1964
 Stainless steel, 119½ high
 Collection of Howard and Jean
 Lipman; on extended loan

Robert Smithson (1938–1973)
 **Alogon*, 1966
 Painted stainless steel: seven
 sections, 35½ x 73½ x 35½
 (overall). 67.8

**Non-Site (Palisades, Edgewater,
 N.J.)*, 1968
 Enamel, painted aluminum, and
 stone, 56 x 26 x 36. 69.6

Kenneth Snelson (b. 1927)
Untitled, 1967
 Stainless steel, 126 x 96 x 60. 68.46

Keith Sonnier (b. 1941)
 **Ba-O-Ba, Number 3*, 1969
 Glass and neon, 91¼ x 122¾ x 24
 69.126

Sylvia Stone (b. 1928)
 **Green Fall*, 1969–70
 Plexiglas and stainless steel, 67½ x 201½ x 62. 71.3

Wayne Taylor (b. 1931)
Madison Cream, 1967
 Vinyl and wood, 82¾ x 83¼ x 17
 68.64

Ernest Trova (b. 1927)
 **Study/Falling Man Series.*
Diminishing Figure 1964
 Birchwood, formica, and silkscreen,
 17 x 16 x 16. 66.41

Study/Falling Man Series.
Diminishing Figure 1964
 Formica, plastic, and mirror, 52 x 13¾
 x 16⅞ (with base)
 Gift of Howard and Jean Lipman, 75.30



H. C. Westermann, *Antimobile*, 1966.

**Study/Falling Man* 1966
 Silicon bronze, 21 x 78½ x 31
 Gift of Howard and Jean Lipman, 67.12

Wen-Ying Tsai (b. 1928)
Tsaibernetics, 1968
 Strobe and sound modulator, 42¾ x 39¾ x 18. 69.19

DeWain Valentine (b. 1936)
Five Red Discs, 1967
 Fiberglass, 63 x 134 x 89. 68.21

Top, 1968
 Polyester resin, 14½ high, 15¼ in
 diameter. 68.75

Stephan Von Huene (b. 1932)
*Persistent Yet Unsuccessful
 Swordsman*, 1965
 Leather and wood, 28½ x 6¾ x 6½
 68.44



Robert Smithson, *Alogon*, 1966.

David Von Schlegell (b. 1920)

**Big Julie*, 1964

Aluminum, steel, and wood, 95 ¾ x 75 x 8

Gift of Howard and Jean Lipman, 69.91

Radio Controlled Sculpture, 1966

Aluminum and electronic components, 66 x 132 x 60. 66.56

Untitled, 1968

Aluminum and stainless steel, 84 x 142 x 148. 69.5

Peter Voulkos (b. 1924)

**Red River*, c. 1960

Glazed clay, 37 x 12½ x 14½. 66.42

David Weinrib (b. 1924)

Statium, 1966

Polyester resin, 18 x 36 x 36

Gift of Howard and Jean Lipman, 66.138

Tom Wesselmann (b. 1931)

Seascape Number 15, 1967

Painted plexiglas, 65½ x 44½ x 3 68.29

H. C. Westermann (b. 1922)

**The Evil New War God*, 1958

Brass, partly chrome-plated, 17 high, 6½ wide

Promised Gift of Howard and Jean Lipman

**Antimobile*, 1966

Laminated plywood, 67 ¼ x 35½ x 27½. 69.4

James Wines (b. 1932)

Interceptor, 1962

Cement and iron, 30 x 14½ x 7½ 66.44

Jackie Winsor (b. 1941)

**Bound Logs*, 1972-73

Wood and hemp, 114 x 29 x 18. 74.53

Howard Lipman, in the 1930s a successful sculptor, had shows at the Wadsworth Atheneum in Hartford, Connecticut, and the George Walter Vincent Smith Art Museum, Springfield, Massachusetts. His work was shown in New York at the Weyhe Gallery and the Kennedy Galleries. During a period of fifteen years in the thirties and forties, Howard and Jean Lipman assembled a large collection of American folk art, which was acquired by Stephen Clark for the New York State Historical Association, Cooperstown, in 1950. The Lipmans then began to collect contemporary American sculpture, and became interested in the Whitney Museum. In the mid-sixties, they agreed to form a special collection for the Museum, with emphasis on young sculptors, to tour other museums across the country. In 1968 Howard joined the Museum board, in 1974 became president, and is now chairman of the board.

Jean Lipman was editor of *Art in America* magazine for thirty years, from 1940 to 1970. She then became editor of publications at the Whitney, and also began working with the director and staff on special exhibitions and coordinated publications which she originated for the Museum. These projects included "Calder's Universe"; "Calder's Circus," with Nancy Foote; "The Flowering of American Folk Art," with Alice Winchester; "Art About Art," with Richard Marshall; and "American Folk Painters of Three Centuries," with Tom Armstrong. The books on which these exhibitions were based are among the seventeen that she has authored or edited, along with her hundred-odd articles on various aspects of American art.